

NOUVELLE COLLECTION

POUR

# Harpe seule

|                     |   | PRIN |
|---------------------|---|------|
| 1. GOUNOD. . . . .  | Le Ciel a visité la Terre. <i>Cantique</i> . . .    | 4    |
| 2. OFFENBACH. . .   | Les Contes d'Hoffmann. <i>Barcarolle</i> . . .      | 4    |
| 3. GOUNOD. . . . .  | Roméo et Juliette. <i>Entr'acte et sommeil</i> . .  | 5    |
| 4. BIZET . . . . .  | L'Arlésienne. <i>Entr'acte</i> . . . . .            | 4    |
| 5. VIDAL. . . . .   | La Burgonde. <i>Légende du Glaive</i> . . . .       | 6    |
| 6. LEONCAVALLO.     | Paillasse. <i>Arioso et Sérénade d'Arlequin</i> . . | 5    |
| 7. SAINT-SAENS . .  | Sérénade . . . . .                                  | 5    |
| 8. B. GODARD . . .  | Jocelyn. <i>Célèbre Berceuse</i> . . . . .          | 5    |
| 9. GOUNOD. . . . .  | Au Printemps. <i>Célèbre Mélodie</i> . . . .        | 3    |
| 10. BIZET . . . . . | Les Pêcheurs de Perles. <i>Romance</i> . . .        | 5    |
| 11. LEONCAVALLO.    | La Bohème. <i>Valse de Musette</i> . . . .          | 6    |
| 12. GOUNOD. . . . . | Philémon et Baucis. <i>Introduction Pastorale</i> . | 5    |

PAR

Gabriel VERDALLE

ÉDITION FRANÇAISE  
DES  
CLASSIQUES

PARIS CHAUDENS ÉDITEUR  
101 Boulevard des Capucines





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| 6. LEONCAVALLO.     | Paillasse. <i>Arioso et Sérénade d'Arlequin</i> . . . . .   | 5    |
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# LES CONTES D'HOFFMANN

OPÉRA-COMIQUE en 3 Actes de J. OFFENBACH

TRANSCRIPTION

pour HARPE

par

GABRIEL VERDALLE

Musical score for Harp, featuring five systems of notation. The score is in G major (one sharp) and 6/8 time. The first system is marked *Moderato* and includes a *dim. e rall* instruction. The second system is marked *a Tempo* and *pp*. The third system is marked *mf*. The fourth and fifth systems continue the piece with various dynamics and articulations. The score is written for a single harp, with a grand staff (treble and bass clefs) and a single bass line for the harp.





First system of musical notation. The treble staff features a series of chords, with an *8va* marking above the first measure. The bass staff contains a simple accompaniment of quarter notes. Dynamics include *cresc.* and *dim.*.



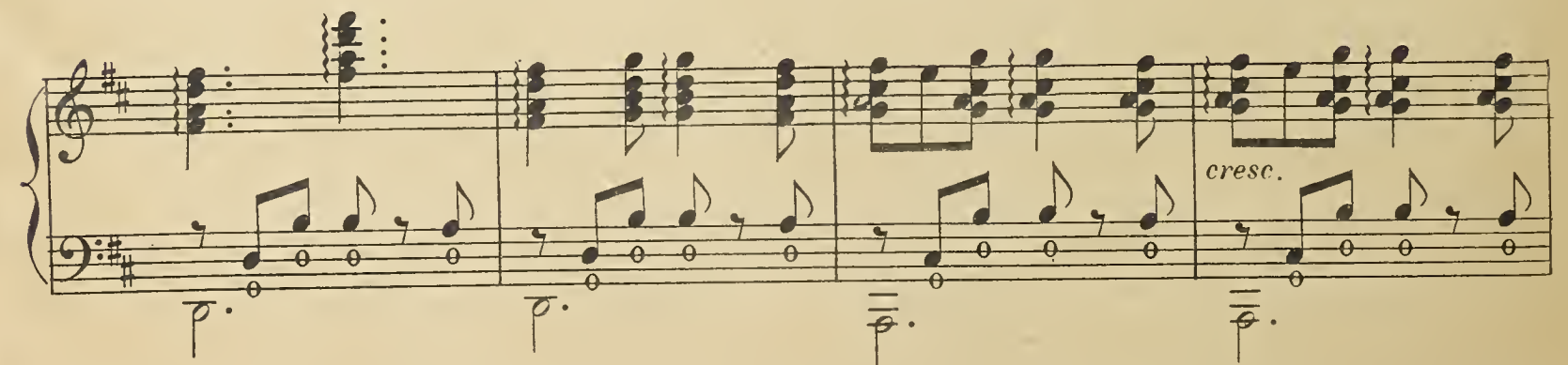
Second system of musical notation. Similar to the first, it features chords in the treble and accompaniment in the bass. An *8va* marking is present. Dynamics include *cresc.*, *dim.*, and *p*.



Third system of musical notation. The treble staff shows more complex chordal textures, while the bass staff continues with the accompaniment. Dynamics include *p*.



Fourth system of musical notation. The tempo changes to *a Tempo* after a *molto rit.* section. The treble staff has dense chords, and the bass staff has a steady accompaniment. Dynamics include *pp*.



Fifth system of musical notation. The treble staff continues with chords, and the bass staff has a steady accompaniment. Dynamics include *p* and *cresc.*.

Musical score for piano, featuring five systems of staves. The notation includes various dynamics (*mf*, *f*, *ff*, *dim.*, *p*, *pp*, *ppp*), articulation (accents), and performance instructions (*rall. jusqu'à la fin*, *allargando*, *perdendosi*). The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a final chord and a fermata.

56-A





